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EASY EXERCISES

IN

ENGLISH FOR SEVENTH YEAR PUPILS

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EASY EXERCISES IN ENGLISH

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ACTIVE AND PASSIVE VOICE.

1. Transitive verbs may take two forms. Compare these two sentences :—

The hunter shot the bear.
The bear was shot by the hunter.

These sentences express the same idea. In both it is the hunter who shot and the bear that received the shot. Yet the form of the sentences is quite different. In the first, *hunter* is the subject ; in the second, the subject is *bear*. In the first, the subject *hunter* is represented as *doing something*, which is expressed by the verb *shot*. In the second, the subject *bear* is not represented as doing anything ; the verb *was shot* indicates, on the other hand, that *something was done to him*.

A verb is said to be in the Active Voice when it represents its subject as the doer of an act.

A verb is said to be in the Passive Voice when it represents its subject as receiving the action expressed by the verb.

Only **verbs with objects** (transitive) can be used in the passive form. When a verb is changed from

the active to the passive voice, the *object* of the active verb becomes the *subject* of the passive. Intransitive verbs have no object which can be made the subject of the verb in the passive form.

Exercise 1.

Tell whether the verbs are in the active or the passive voice, and change the form of the sentence so as to change the voice:—

1. A boy threw a ball. 2. The window has been broken by a stone. 3. The lightning struck the steeple. 4. Bakers sell bread. 5. I chased a dog. 6. A dog chased me. 7. Nelson defeated the French. 8. You were taught by him. 9. A whistle warned the boys. 10. She punished them. 11. We should pity the helpless. 12. I heard a voice. 13. He helped me. 14. The horses may be eaten by the wolves. 15. Who killed Cock Robin? 16. Was the man much hurt by the fall? 17. Who brought the bad news? 18. What did he say? 19. Have you posted my letters? 20. Did John see the great fire? 21. Can the man carry that heavy load?

AUXILIARY VERBS.

2. Five little verbs, *be*, *will*, *shall*, *have*, *do*, are called *auxiliary* or *helping* verbs when they help to make up verb-forms. The passive voice is formed by using the various parts of the verb *to be* before the *passive participle* of the transitive verb. *Shall* and *will* indicate *future time* or *tense*, as, I *shall* write or you *will* write. Have indicates that the

action of the verb is complete at the present time, as, *I have written.* *Do* has several uses, as, (*a*) in negative sentences, *I do not write;* (b) in interrogative sentences, *Do you hear me?*

THE SIMPLE SENTENCE

3. In every sentence we must have two parts: the **subject,** or *thing spoken about; and the* **predicate,** or *what is said about the subject.* We get a sentence as soon as a *noun* or *pronoun* and a *verb* are put together as subject and predicate.

Examine the *subjects* and *predicates* in the following sentences :—

1. John laughs.
2. We saw the comet.
3. This looks nice.
4. The wicked are punished.
5. Talking is forbidden.
6. To steal is a mistake.

We see that the subject may be: (1) a noun; (2) a personal pronoun; (3) a demonstrative pronoun; (4) an adjective used as a noun; (5) and (6) some part of a verb (gerund, verbal noun or an infinitive) which does naming work.

The predicate may be: (1) an intransitive verb; (2) a transitive verb + an object; (3) a copulative verb + a predicate adjective; (4) and (5) a transitive verb in the passive voice; (6) a copulative verb + predicate noun.

The subject and predicate may be joined together so as to make the sentence—

(1) A **statement,** as, *We love the flag.*
This is a Declarative sentence.
(2) A **question,** as, *Has the clock struck?*
This is an Interrogative sentence.

(3) **A command or request, as,** *Come here; please be quiet.*

These are **Imperative** sentences.

(4) **A wish or Exclamation, as** *May you be prosperous! How fast the horse runs!*

These are **Exclamatory** sentences.

4. The above sentences consist only of **a simple subject** and **a simple predicate,** and have no more words than are necessary to make them sentences. Most sentences, however, have something attached to the subject and something attached to the predicate. The *adjuncts* of the *subject* are called **attributive adjuncts** and the *adjuncts* of the *predicate* are called **adverbial adjuncts.**

The adjuncts of the subject or object may be:—

(1) One or more adjectives, as, **The poor old** *man leaned on* **a strong oak** *staff.*

(2) A noun in apposition, as, *Jack* **the Giant-killer.**

(3) A noun in the possessive case, as **Tom's** *pony is lame.*

(4) A noun with a preposition before it, as, *The love* **of money** *is the root* **of all evil.**

Several of these adjuncts may be used in the same sentence, as, *Prince,* **my brother Tom's pug,** *is a pet* **of the family.**

The adjuncts of the predicate are:—

(1) One or more adverbs, as, *We left* **home yesterday.**

(2) A noun (one or more) with a preposition before it, as, *We travelled* **to Paris with our friends.**

Sentences in which the subjects and objects are enlarged by attributive adjuncts, and the predicates by adverbial adjuncts, may be separated into two parts, called **the complete subject** and **the complete predicate.**

The complete subject of a sentence consists of the simple subject taken along with all its adjuncts.

The complete predicate consists of the simple predicate taken along with all its adjuncts.

Exercise 2.

(1) Divide the following sentences into complete subject and complete predicate. (2) Point out the simple subject and say what it is. (3) Point out the attributive adjuncts and say what each is. (4) Point out the simple predicate and say what it is. (5) Point out its adjuncts and say what each is.

1. The maples are red. 2. A boy's whistle was a happy invention. 3. The Indians used arrows as weapons. 4. Orioles build hanging nests. 5. The big balloon floated lightly away. 6. Edith, my little cousin, found a woodpecker's nest. 7. The story amused us greatly. 8. We have already lost much. 9. Has anybody lost a purse? 10. Heaven bless you richly! 11. Loud shouting was heard close by. 12. To sleep was impossible. 13. Has the fire been lighted? 14. I borrowed Tom's new two-bladed knife. 15. The idle will suffer want.

PHRASES—PREPOSITIONS.

5. Instead of using a single word to describe a noun or modify a verb, we often use several words in a group to express the same idea with greater distinctness. Thus, instead of saying, "A *long* ride brought us *here*," we may say, "A ride *of one hundred miles* brought us *to Ottawa*." These groups of words, *of one hundred miles* and *to Ottawa*—the one substituted for the adjective *long* and the other for the adverb *here*—are called **phrases.**

A group of connected words doing the work of a single adjective or adverb, and not containing a subject or a predicate, is called a phrase.

6. The words **of** and **to** put before the nouns in the above phrases bring us to the seventh class of words, or Parts of Speech, called **prepositions.**

Prepositions are words put before nouns and pronouns to connect them with something else in the sentence. In grammar they are said to *govern* the nouns or pronouns that follow them; and the noun or pronoun so governed is said to be the *object* of the preposition.

In analysis, prepositions *go with nouns or pronouns to make phrases.* The preposition takes possession of the noun, and the two together make up a phrase.

A preposition is a word which is used with a noun or pronoun to show its relation to some other word in the sentence.

EXERCISE 3.

Point out the phrases. Name (1) the prepositions and (2) the objects which they govern.

1. He has passed through many dangers. 2. The noise is beyond endurance. 3. Take a seat in that chair. 4. He is not at home just now. 5. Take a seat by me. 6. The air is above us or around us. 7. The bird flew over his head. 8. The earth is under our feet. 9. The dog is behind you. 10. A man is standing before the door. 11. This is to your credit. 12. He gave twenty cents for that book. 13. The boats were tied along the shore. 14. They quarrelled among themselves. 15. They worked from sunrise to sunset. 16. To all appearances he is seriously ill. 17. He is eminent for his learning and worthy of all confidence. 18. Do not pry into other men's affairs. 19. The debtor pleaded with his creditor for longer time. 20. He struggled manfully against many difficulties.

7. *A phrase is equivalent to a Part of Speech.*

(*a*) A phrase may do the work of an *adjective*, and then it is called an **adjective phrase**—as, *Ships* **of great size** (large) *are built here.*

(*b*) It may do the work of an *adverb*, and then it is called an **adverbial phrase**—as, *He rode* **at great speed** (very quickly).

The test of what *part of speech* a word or a phrase (a group of words) is, is not its *form*, but the work that it does—its *use* or *function* in the sentence.

ADJECTIVE PHRASES WITH PREPOSITIONS.

8. *Adjective phrases do the work of adjectives.* They may therefore be (*a*) the attributive adjuncts

of nouns or pronouns, or (*b*) the complements of copulative verbs (see Exercises for Sixth Year), as—

A girdle **of gold** *encircled the Sultan's waist.*

The knight's armour was **of burnished steel.**

Exercise 4.

Point out adjective phrases. Say (1) whether they go with subjects, objects, or noun complements; (2) or are adjective complements of copulative verbs.

1. The little boys in the boat cannot swim. 2. The old man with the crutches was knocked down. 3. The ice on the pond was of great thickness. 4. The chain round her neck was a present from her father. 5. I am the daughter of the earth and water, and the nursling of the sky. 6. A mighty man is he, with large and sinewy hands. 7. She received a book with pictures. 8. He rang the bell of polished brass.

Exercise 5.

(1) Do the same with these sentences. (2) Change the verbs to the passive voice, and see that all attributive adjuncts, whether words or phrases, go with the nouns to which they belong.

1. A storm of great violence has uprooted some trees in the park. 2. Three ships in full sail passed the lighthouse on Bell Rock. 3. He hath exalted them of low degree. 4. The crowd on the quay cheered the men in the lifeboat. 5. The fisherman in the blue jersey caught those fish in the basket.

6. I widen the rent in my wind-built tent. 7. I wield the flail of the lashing hail. 8. Something of sadness has wrapt the spot. 9. The cheering smile on the mother's face lightened the hard work of the weary children. 10. Shall not the Judge of all the earth do right?

9. Many adjective phrases may be turned into single words, and *vice versa*: 1. *She is an* **imprudent** *girl, or a girl* **without prudence.** 2. **Death's** *powers, or the powers* **of death,** *have done their worst.* 3. *These coins are* **perfectly useless,** *or are* **of no use whatever,** *or are* **of not the slightest use.** 4. *The sailor carried an* **ivory-handled** *knife, or a knife* **with an ivory handle.**

EXERCISE 6.

Change adjectives into adjective phrases, and *vice versa*:—

1. Speak *kind* words. 2. Do not speak *angry* words. 3. The bough *on the very top* was broken. 4. The seat *at the corner* is the best. 5. These old books are *valuable*. 6. Our soldiers are *very brave* men. 7. Italy is a *maritime* country. 8. A boy *given to thought* is a better scholar than one *given to talk*. 9. A *lofty* steeple. 10. The train *to Quebec*. 11. A *very sad* look. 12. The trunks *of the trees* were *unusually thick*. 13. Beasts *of great fierceness*. 14. Men *of great age* and *of great wisdom*. 15. A girl *with bare feet*. 16. *Immense* lakes.

EXERCISE 7.

Add adjective phrases as attributive adjuncts to these subjects, objects and noun complements, or as adjective complements:—

1. The clock .... is new. 2. The cloak .... is old. 3. The third tale .... is short. 4. The tail .... is long. 5. The whole coast .... is very rocky. 6. The cost .... was only five dollars. 7. They cut the high hedges .... 8. The owner .... sold it cheap. 9. The honour .... is safe.

Exercise 8.

Do the same with these :—

1. The gamekeeper ..... seemed a man ..... 2. The heavy rains .... flooded the meadow ..... 3. The reins .... were .... 4. The reigns .... covered a hundred years. 5. The wrens .... seemed ..... 6. A storm .... prevented the sailing .... 7. Some casks .... were .... 8. The chairs .... were ..... 9. The cheers .... were hearty.

Exercise 9.

Add adjective phrases and make complete sentences :—

1. The sale. 2. The sail. 3. The seal. 4. The pain. 5. The pane. 6. The beech. 7. The beach. 8. The hare. 9. The hair. 10. The root. 11. The route. 12. The rut. 13. The rout. 14. The shoots. 15. The shots. 16. The tinkling. 17. The twinkling. 18. The ticking. 19. The tingling. 20. The trickling. 21. The billows. 22. The pillows.

ADVERBIAL PHRASES WITH PREPOSITIONS.

10. The work done by an *adverb* (or by an adverb + another adverb) may be done by means of a

preposition + a noun (or pronoun)—that is, by an **adverbial phrase.** Thus we may say, "*Write* **carefully** *or* **with care.**" "*Stand* **there** *or* **in that place.**" "*They behaved* **very cruelly** *or* **in a very cruel manner.**"

Exercise 10.

Change adverbs to equivalent phrases, or *vice versa* :—

1. They ran *very quickly homewards.* 2. *At that time* we lived *in this place.* 3. *In that place* we waited *for a long time.* 4. They *always* learned their lessons *with the greatest willingness.* 5. We heard the good news *with the greatest joy.* 6. *Usually* he is *late.* 7. You must walk *with greater speed.* 8. *Soon* she came *very quietly.* 9. He left, *early*, *with no good will.* 10. *Without noise or delay* they started forth. 11. The sheep and horses were *quietly* grazing *together.*

11. We cannot always turn an adverbial phrase into a single word. Indeed simple adverbs, except adverbs of manner ending in *-ly*, are not very numerous in English, and phrases are therefore very common.

Adverbial phrases may express :—

(*a*) **Time**—that is, they may tell **when**, as, "*The parcel came* **in the morning.**" "**For three hours** *the vessel burned.*"

Exercise 11.

Add adverbial phrases of time :–

1. A red sky is seen .... 2. A blue sky is seen .... 3. Ripe fruit is gathered .... 4. Sledges are

used .... 5. Rivers overflow their banks .... 6. Snow falls .... 7. Ice melts .... 8. Corn is sown .... 9. Lamps are lighted .... 10. We went home .... 11. We get a holiday ....

(*b*) **Place**—that is, they may tell **where.**

Exercise 12.

Point out adverbial phrases of place :—

1. She dwelt on a wide moor. 2. The boy stood on the burning deck. 3. Will you walk into my parlour ? 4. The waves dashed around Percé Rock. 5. None o'er his low bed may weep. 6. The waters wild went o'er his child. 7. Burns the fiery pillar at our army's head ? 8. Once in royal David's city stood a lowly cattle-shed.

Exercise 13.

Add an adverbial phrase of place :—

1. The soldier rode .... 2. The book was lost .... 3. The mouse ran .... 4. The lion went back .... 5. Tea is poured .... 6. Rivers empty themselves .... 7. Spring flowers grow ....

Exercise 14.

Fill in predicates with adverbial phrases, telling *where these things are usually seen, or where they are put* :—

1. Foam. 2. Coal. 3. Clothes. 4. Plates. 5. Pictures. 6. A watch. 7. A clock. 8. A rogue. 9. Stars. 10. Shells.

(*c*) **Manner**—that is, they may show **how, what with, what of**; as, "*They ran* **at their utmost speed.**" "*He cut it* **with a knife.**" "*Flour is made* **from wheat.**"

Exercise 15.

Point out adverbial phrases of manner :—

1. He hath filled the hungry with good things. 2. Linen is made from flax. 3. The rock was hid by the surge's swell. 4. By their fruits ye shall know them. 5. With dewy freshness blows the morning breeze. 6. These cups are of the best china. 7. Under cover of truce he drew near. 8. Without a good deal of money we cannot get on.

Exercise 16.

Make as many sentences as you can, with adverbial phrases of manner in them, showing (1) different ways in which people may travel, or (2) different ways in which things may be carried.

(*d*) **Reason**—that is, they may tell **why**; as, "*She grieved* **at our misfortune.**" "*He went there* **for his health.**" "*The boy lifted his head* **at the strange and startling sound.**"

In many adverbial phrases of *reason* the preposition is made up of two or three words—as, "*He lost his situation* **because of, on account of, by reason of, owing to** *his lazy habits.*" "*Sheep are reared* **for the sake of** *their wool.*"

Exercise 17.

Add an adverbial phrase of reason :—

1. He comes to me . . . 2. The child laughed . . . 3. The children cried . . . 4. They gave up the race . . . 5. She lost the prize . . . . 6. He could not speak . . . . 7. She grew sick . . . . 8. Ostriches are reared . . . . 9. Ducks are kept . . . .

12. The adverbial phrases which we have considered so far have all been adjuncts of the predicate (or verb). But adverbial phrases, like adverbs, may be added to other words beside verbs. (Exercises for Sixth Year.)

(*a*) Adverbial phrases may be added to *adjectives* —as, "*Sick* **unto death** (mortally sick)." "*Wet* **to the skin** (thoroughly wet)."

(*b*) Adverbial phrases may be added to *adverbs*— as, "*Close* **beside the fire.**" "*Back* **from the street.**"

In analysis the adjective and its adverbial phrase go together as one attributive adjunct; so also the adverb and its adverbial phrase as one adverbial adjunct.

(*c*) In adverbial phrases, marking time, space or value, the preposition is omitted. The noun of the phrase is in the objective case—as, "*We walked* **five weary miles.**" "*My father arrived* **last night.**" "*This useless little article cost* **six dollars.**"

Exercise 18.

Pick out adverbial phrases, and tell to what part of the sentence each belongs :—

1. He is rich beyond his hopes. 2. Far from the tumult fled the roe. 3. There we stayed three weeks. 4. Tom was fourteen years old. 5. The gun carries five miles. 6. The rope is several fathoms too short. 7. My father is in a good trade. 8. The tide rose six feet. 9. Last night the moon had a golden ring. 10. They took up twelve baskets full of fragments. 11. The rocky ledge runs far into the sea. 12. They marched Indian file. 13. The ship is afloat on the waves.

13. Adjective phrases and adverbial phrases may occur in the same sentence :—

The banks **beside the stream** *were covered* **with primroses.**

***Forty flags* with silver stars** *floated* **in the breeze.**

EXERCISE 19.

Point out the adjective and adverbial phrases :—

1. The key of that door was lost during the holidays. 2. The quay at the harbour was damaged by a great storm. 3. Kindle in our hearts the flame of never-dying love. 4. The child with the bare feet walked with great difficulty. 5. Bring that boy on the roof to the master. 6. The old woman in the attic slept on a straw bed. 7. The shadows of the leaves are cast around the ash trees' stems. 8. I bring fresh showers for thirsty flowers from the seas and streams.

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Exercise 20.

Add an adjective phrase to the subject and an adverbial phrase to the predicate :—

1. The pond ..... was covered ..... 2. The seller .... was cheated .... 3. The cellar ..... was flooded ..... 4. The size ..... was measured ..... 5. The sighs .... were heard .... 6. The tusks .... were placed .... 7. The tasks .... were done .... 8. The tax .... was paid .... 9. The tacks .... were bought ..... 10. The site ..... was chosen ..... 11. The sight .... was witnessed ....

14. There may be two or more adverbial phrases in the same sentence—as, "*He dragged her* **up his winding stair, into his dismal den** (two of place)." "**At daybreak** (when) *they went* **in great haste** (how) **to the doctor's** (where) **for some medicine** (why)."

Exercise 21.

Point out adverbial phrases, and tell the use of each :—

1. They departed into a desert place by ship privately. 2. With his hard rough hand he wipes a tear from his eyes. 3. I chatter over stony ways in little sharps and trebles. 4. He rides on the storm like a bold young king. 5. Long years ago a winter's sun shone over it at setting. 6. The church bell's chime floats through their woods at morn. 7. On flies the steed, with flowing mane, on his dark and desolate track. 8. Then it rushed, like a monster,

on cottage and farm. 9. One midst the forests of the west by a dark stream is laid. 10. It blooms in consecrated ground in honour of the dead. 11. In childhood's hour I lingered near the hallowed spot with listening ear. 12. The same fond mother bent at night o'er each fair sleeping brow. 13. The noble nature within him stirred to life at the woman's word and deed.

Exercise 22.

Add two adverbial phrases, time and place :—

1. A rainbow is seen .... 2. Ice is seen .... 3. We see swallows .... 4. We gather flowers .... 5. We see dew .... 6. Hepaticas peep .... 7. ... clouds are seen .... 8. Roses grow .... 9. The picnic was held .... 10. We see bees ....

Exercise 23.

Add two or more adverbial phrases telling different things :—

1. The boy ran .... 2. They carried the sick child .... 3. He could not go .... 4. We were late .... 5. The ship sailed .... 6. Prizes were given ....

Exercise 24.

Add an adjective phrase to each subject and at least two adverbial phrases to each predicate :—

1. The box .... was brought .... 2. The spray .... was dashed .... 3. The hoards .... were stolen .... 4. The hordes .... were beaten back .....

5. The pearl .... was brought .... 6. The peril .... was seen ..... 7. The ewe ..... was chased ..... 8. The yew .... was planted ....

Exercise 25.

With these subjects build sentences containing one adjective phrase and at least two adverbial phrases :—

1. The tower. 2. The tour. 3. The crews. 4. The cruise. 5. The presence. 6. The presents. 7. The jingle. 8. The jungle.

15. Notice the *position* of phrases in a sentence.

(*a*) An *adjective*, in whatever form, keeps as close as possible to its noun, the simple adjective usually coming immediately *before* and the adjective phrase immediately *after*.

(*b*) An *adverb* may be at some distance from its verb, and often comes *first* in a sentence, especially when there are two or more adverbs or adverbial phrases, *e.g.*, **With his rough hand** ***he wiped a tear*** **from his eye.**

Exercise 26.

These phrases are to be used in sentences as adjective phrases added to a subject or to an object :—

1. In the garret. 2. Beside the hedge. 3. On the bridge. 4. Above the window. 5. Round the pond. 6. Over the hill. 7. Through the wood. 8. Inside the house. 9. In the playground.

Exercise 27.

These phrases are to be used as adverbial phrases added to the predicate, and must come first in the sentences :—

1. Through the window. 2. For four weeks. 3. For twenty dollars. 4. For his father's sake. 5. For fear of the rain. 6. With a knife. 7. Because of the high price. 8. By a long ladder.

Exercise 28.

The following groups contain two or more adverbial phrases. Complete the sentences, *varying* the position of the phrases.

1. Over the lake, in a small boat. 2. With a heavy heart, for many days. 3. With a long pole, through the deep snow. 4. To a tree, with a strong cord. 5. In the arm, by a stray dog. 6. During the holidays, at the seaside. 7. With all their might to the nearest house, for fear of the bull. 8. In the river, with a long rod, on Saturday. 9. In the morning, to Boston, by an excursion train.

16. The same phrase may be either an *adjective* phrase or an *adverbial* phrase. *The work that a phrase does* in a sentence determines whether it is an adjective or an adverbial phrase.

A phrase that attaches itself to a **noun** *or* **pronoun** *is an* **adjective** *phrase.*

A phrase that attaches itself to a **verb,** *an* **adjective** *or an* **adverb** *is an* **adverbial** *phrase.*

Examine these sentences :—

The grass **under the trees** *does not thrive.*

We rested **under the trees.**

In the first sentence the phrase "under the trees" is attached to a *noun* to describe the grass. It is therefore an *adjective* phrase.

In the second sentence the phrase "under the trees" is attached to the verb to tell *where*. It is therefore an *adverbial* phrase of place.

Exercise 29.

These phrases are to be used in sentences: (1) as adjective phrases; (2) as adverbial phrases :—

1. On her face. 2. At the seaside. 3. Behind the door. 4. Beside me. 5. In that desk. 6. With a fur cape. 7. In the streets. 8. Over the hill. 9. During the winter. 10. After the party. 11. Before the holidays. 12. Above the clouds. 13. On the fence.

Exercise 30.

(1) Analyse. (2) Change the verbs from active to passive voice :—

1. The crew of the wrecked ship was saved by some hardy fishermen. 2. Many gay flags decked all the vessels in the harbour. 3. The children on the platform carried in their hands beautiful bouquets of roses. 4. Who took from the desk the two books with the paper covers? 5. His father, a man of much experience, superintended the arrangements for the

opening ceremony. 6. The sons of the master, boys fond of flowers, gathered in the glen many fine specimens of rare plants.

Exercise 31.

Analyse :—

1. With a loud noise, down the precipice rolled the huge avalanche. 2. At daybreak, on the bleak sea-beach, a fisherman stood aghast. 3. Over earth and ocean, with gentle motion, this pilot is guiding me. 4. With wings folded I rest on mine airy nest. 5. Upon his brow he felt their breath, and in his waving hair. 6. From the wood-top caws the crow through all the gloomy day. 7. Right on our flank the crimson sun went down.

17. In analysis all adjective and adverbial phrases are adjuncts.

Be careful to number the adjuncts when there are more than one.

1. Some rude boys from the town chased the sheep right across the hill on Saturday. 2. The men in that boat were sailors from the warship. 3. Cowards die many times before their death.

FORM FOR THE ANALYSIS OF SIMPLE SENTENCES

Sentence.	Subject.	Attr. Adjuncts of Subject.	Predicate.	Object.	Attr. Adjuncts of Object.	**Adverbial** Adjuncts of Predicate.
Some rude . . . on Saturday	Boys	1. some. 2. rude. 3. from the town.	chased	sheep	the	1. right across the hill. 2. on Saturday.
The men . . . warship	Men	1. The. 2. in the boat.	were sailors from the warship.			
Cowards . . . their death	Cowards		die			1. many times. 2. before their death.

REVIEW DEMONSTRATIVE

And Interrogative Pronoun as in book VI.

18. A noun is a word used as a name for something.

A proper noun is the name of a particular person, place, animal or thing.

A common noun is the name of a class and of each individual that belongs to the class.

Number is a difference in form which shows whether we are speaking of one thing or more than one.

A noun or pronoun is in the singular when it names one thing.

A noun or pronoun is in the plural when it names more than one thing.

Gender is a difference in form to denote distinction of sex.

Names of males, whether human beings or animals, are nouns of the masculine gender.

Names of females are nouns of the feminine gender.

Names used for either sex are nouns of the common gender.

Names of things without life are nouns of the neuter gender.

Case is that inflection of a noun or pronoun which shows its construction in a sentence.

A noun or pronoun is in the nominative case when it is the subject of a verb.

A noun or pronoun is in the possessive case when it stands for a person or thing that owns something.

A noun or pronoun is in the objective case when it is the object of a transitive verb or a preposition.

A pronoun is a word used instead of a noun.

A pronoun of the first person is used when a person speaks of himself singly or of himself with one or more others.

A pronoun of the second person is used for the person or persons spoken to.

A pronoun of the third person is used for the person or thing spoken of.

A verb is a word by means of which we can say something about a person or thing.

A transitive verb is one which denotes an action or feeling which is directed towards some object.

An intransitive verb is one which denotes a state or condition or an action or feeling which is not directed towards an object.

A verb is in the active voice when it represents its subject as the doer of the action expressed by the verb.

A verb is in the passive voice when it represents its subject as the receiver of the action expressed by the verb.

An adjective is a word that describes or limits a noun.

An adjective of quality tells some quality of a noun.

An adjective of quantity tells the number or quantity of a noun.

A demonstrative adjective points out or limits the meaning of a noun.

An adjective in the positive degree simply expresses a quality.

An adjective in the comparative degree indicates that one of two objects possesses a quality in a higher degree.

An adjective in the superlative degree indicates that one of three or more objects possesses a quality in the highest degree.

An adverb is a word that modifies the meaning of a verb, an adjective or another adverb.

An adverb of time tells when something is done.

An adverb of place tells where something is done.

An adverb of manner tells how something is done.

An adverb of degree is added to another word to modify its meaning.

A preposition is a word which is used with a noun or pronoun to show its relation to some other word in the sentence.

19. You will tell the following things about the parts of speech :—

1. Noun—(*a*) kind ; (*b*) gender ; (*c*) number ; (*d*) case, with reason.

2. Pronoun—(*a*) kind; (*b*) person; (*c*) gender; (*d*) number; (*e*) case, with reason.

3. Verb—(*a*) kind; (*b*) voice.
4. Adjective—(*a*) kind; (*b*) degree; (*c*) use.
5. Adverb—(*a*) kind; (*b*) degree; (*c*) use.

Exercise 31a.

Account for each capital and mark of punctuation in the following sentences :—

1. Oliver Goldsmith was born on November 10, 1728, at Pallas, or Pallasmore, county of Longford, in Ireland. 2. Haste thee, Nymph, and bring with thee jest and youthful jollity. 3. Ho, there! Ship ahoy! What ship's that? 4. O whither sail you, brave Sir John? 5. "The Vision of Sir Launfal" is an exquisite poem. 6. King Alfred said, "While I have lived I have striven to live worthily." 7. The sun is bright, the air is clear, the darling swallows soar and sing. 8. Up rose the Gorgons, staring about horribly. 9. There, little girl, don't cry. 10. Be gentle! The sea is held in check, not by a wall of stone, but by a beach of sand. 11. She lifts the knocker, rap, rap, rap. 12. O those unsentimental monkeys! The ugly, grinning, aping, chattering, mischievous and queer little beasts. 13. Now let us sing, Long live the King! and Gilpin, long live he! 14. Oh where! and oh where! is your Highland laddie gone? 15. Ye Mariners of England, that guard our native seas! 16. "There is a better than happiness," said Carlyle; "we can live without happiness, and in place thereof find blessedness." 17. "Well! I've often seen a cat without a grin," said Alice, "but a grin without a cat! It's the most curious thing I ever saw in all my life." 18. Sir Philip Sidney was wounded at the battle of Zutphen. He was about to drink some water, when he noticed

a dying soldier, gasping for thirst. "Take it," he said, "drink first. Thy need is greater than mine." 19. Who is this King of Glory? **The Lord of Hosts, He is the King of Glory.**

Tell what you know about each word in the following exercises. What form of sentence is each? Give the principal parts of the verbs in heavy type.

Exercise 32.

1. The teacher **rang** the bell. 2. Mary **saw** a rainbow. 3. Some one **has stolen** the rake. 4. The bird **has flown.** 5. General Grant always **did** his best. 6. **Set** the plant in the sunlight. 7. The child **lay** in the grass asleep. 8. I **laid** my fishing-rod in the boat. 9. Jennie **drank** some salt water. 10. Her fingers **were frozen.**

Exercise 33.

1. Those chickens belong to Mr. Jones. 2. **Read** the first three lines. 3. Who is taller, Mary or I? 4. How are you this morning? 5. Very well, I thank you. 6. We are almost there. 7. The milk **smells** sweet. 8. He is as tall as you, and taller than I.

Exercise 34.

1. Work and play are good for every one. 2. Neither of these trees is large enough. 3. Each of the girls **sings** well. 4. Read Mrs. Hemans' poem,

"The Graves of a Household." 5. Was it **I** who spoke? 6. Is it he who **sits** between you and me? 7. It is such as they who succeed.

Exercise 35.

1. God bless us, every one! 2. A little stream came tumbling from the height. 3. How beautiful is the rain! 4. By whom was your coat **torn?** 5. Love your parents best. 6. Meat is **sold** by butchers. 7. The fleet was very seriously disabled by a storm.

Exercise 36.

1. The incandescent electric light was invented by Edison. 2. J. G. Whittier **wrote** "Snow-Bound." 3. Some of the cargo had been damaged by sea water. 4. The bank was robbed last night. 5. "It will be midnight," **said** the coachman, "before we arrive at the inn."

THE COMPOUND SENTENCE.

20. When two or more simple sentences are joined together, they make a **Compound Sentence**. Simple sentences united in this way to make a Compound Sentence are called **clauses.**

A clause is a group of words which forms part of a sentence and contains a subject and a predicate. A clause differs from a phrase in that it contains a subject and a predicate. In a compound sentence each statement is a *clause of equal rank,* and is called a **co-ordinate clause.**

A compound sentence consists of two or more independent co-ordinate clauses. These clauses may or may not be joined by means of conjunctions. The chief conjunctions used in forming compound sentences are **and** (*both—and*), **or** (*either—or*), **nor** (*neither—nor*), **but, yet.**

21. The clauses that make up a compound sentence may have *different subjects* and *different predicates*, though the two statements should be connected in meaning.

(*a*) They may be united by **and**—as,

"*The clouds gathered* **and** *the rain fell*," or,

(*b*) They may be *contrasted* or *opposed*—as,

"*He was the loved of all*, **yet** *none o'er his low bed may* [illegible]."

(*c*) They may be alternative—as,

"*We must throw a life-preserver* **or** *the boy will be drowned.*"

Exercise 38.

(1) Separate into clauses. (2) Point out conjunctions that connect the clauses if you find any.

1. The minster clock has just struck two and yonder is the moon. 2. The child was in rags, nor was the mother herself much better clad. 3. Summer was now coming on with hasty stride and my seventeenth birthday was approaching. 4. The war-pipes ceased, but lake and hill were busy with their echoes still. 5. Either I did not hear or you did not speak. 6. Fair science frowned not on his birth, but melan-

choly marked him for her own. 7. The night had been heavy and lowering, but towards the morning it had changed to a slight frost, and the ground was covered with rime. 8. St. Agnes' Eve, ah, bitter cold it was! The owl for all his feathers was a-cold, the hare limped trembling through the frozen grass, and silent was the flock in woolly fold.

22. The clauses of a compound sentence may have the same subject. The subject is often omitted after the first clause.

"*The fox was caught, but* (he) *escaped.*"

"*Reuben came in, nodded a good-bye to all, and was gone.*"

EXERCISE 39.

(1) Point out clauses and conjunctions. (2) Supply omitted subjects.

1. They obey their guide and feel safe. 2. The wind was either too light or blew from the wrong direction. 3. The bear growled fiercely but did not touch the boy. 4. The blinding mist came up and hid the land. 5. The caterpillar puffed away without speaking, but at last unfolded its arms, took the hookah from its mouth, and said— 6. O'er rough and smooth she trips along and never looks behind, but sings a solitary song. 7. Gravely he greets each city sire, commends each pageant's quaint attire, gives to the dancers thanks aloud, and smiles and nods upon the crowd.

EXERCISE 40.

Make compound sentences from these skeletons :—

1. Mower—and—more. 2. Blew—and—blue. 3. Sleet—and—slates. 4. Lake—but—leak—and—. 5. Weeks—and—weak—but—. 6. Boy—but—buoy—and—. 7. Hole—or—whole—and—. 8. Cloth—and—clothes—or—.

EXERCISE 41.

Make compound sentences, of three clauses each, about :—

1. Different birds and their habits (one sentence about each bird selected). 2. Different kinds of fish and where caught. 3. Different kinds of ships and their uses. 4. Different ways of crossing a river. 5. Different flowers (short descriptions).

23. Other parts besides the subject may be omitted in the clauses of a compound sentence :—

(*a*) **The object**—as, "*There you lost* (a friend) *and we found a friend.*"

(*b*) **An adverbial adjunct**—as, "*On the waves of the storm the wreck floated and* (on the waves of the storm) *tossed.*"

(*c*) **An auxiliary**—as, "*I do forgive but* (I do) *not forget.*"

(*d*) **A copulative verb**—as, "*He is a good man, but* (he is) *not a clever workman.*"

(*e*) **A transitive or intransitive verb**—as, "*He could not jump the fence, but his dog could* (jump it)." "*I took the pick, he* (took) *the hammer.*"

(*f*) **Both subject and predicate**—as, "*I can promise so much, but* (I can promise) *no more.*"

(*g*) The verbs **do, did, does** sometimes replace an omitted verb—as, "*I do not employ him, but she does* (employ him)."

Exercise 42.

Fill in what is omitted in these sentences :—

1. Some went to Quebec, others to Toronto. 2. The letter came in the morning and the parcel in the evening. 3. James is active at play, rather lazy at work. 4. Carry the table to the kitchen and the chair to the garden. 5. Fire is a good servant, but a bad master. 6. They did not hear the noise, but I did. 7. I like him much, and so do all his friends. 8. I can trust you, but not him. 9. We had to pay the ransom, or remain prisoners. 10. I can trust you, but he cannot. 11. He was armed with a sword, I with an old pistol. 12. I go to Boston next week and to New York the week after. 13. I go to the seaside on Saturday, my sister three days later. 14. I said six, not seven. 15. There is no sorrow in thy song, no winter in thy year.

24. In analysing a compound sentence, first separate the sentence into clauses, numbering them. Each clause is then analysed particularly. *Supply any word omitted.*

The invitation was duly accepted, and the country mouse opened his heart, and laid his store hospitably before his guest.

FORM FOR THE ANALYSIS OF COMPOUND SENTENCES.

No.	Sentence.	Kind.	Relation.	Conn.	Subject.	Attr. Adjuncts of Subject.	Predicate.	Object.	Attr. Adjuncts of Object.	Adjuncts of Predicate.
	The invitation ... his guest	compound								
1	The invitation ... accepted	clause	co-ordinate		invitation	The	was accepted			duly
2	And the country ... heart	,,	,,	and	mouse	1. the 2. country	opened	heart	his	
3	And the country ... guest	,,	,,	and	(mouse)	1. (the) 2. (country)	laid	store	his	1. [illegible]

Exercise 43.

(1) Supply omissions. (2) Give the general analysis :—

1. She has fair hair, her sister dark. 2. I admire the brown horse most, my friend the chestnut. 3. Stone walls do not a prison make, nor iron bars a cage. 4. Some wished one thing and others another. 5. Wealth brings happiness sometimes, cares always. 6. My hair is grey, but not with years, nor grew it white in a single night. 7. The hill seems far away, but is really not so. 8. Twenty dollars I am willing to pay, or even twenty-five, but not a cent more. 9. There's a tempest in yon horned moon and lightning in yon cloud. 10. I'll meet the raging of the skies, but not an angry father.

25. *A sentence may change from* **simple to compound** *or from* **compound to simple.**

This often happens when a simple sentence contains an *adjective phrase with a participle.* Thus we may say :—

(1) "The men, *taking up their tools,* went off at once," or,

(2) "The men *took up their tools and* went off at once."

In the first sentence the adjective phrase "*taking up their tools*" *tells us something about the men,* but does not actually *make an assertion.* It is not a verb, but very like a verb. In the second sentence, this *phrase* becomes a *clause,* and plainly asserts something about the subject.

EXERCISE 44.

(1) Make simple sentences compound, and compound sentences simple. (2) Analyse the sentences as they now stand:—

1. Removing his cap from his head, he bowed low. 2. We rode on at our best speed and soon overtook the fugitives. 3. They dismounted, turned their horses into the meadow, and rested for several hours. 4. The boy, full of resolution, boldly advanced into the dark wood. 5. The lion, giving a loud roar, and springing upon his prey, soon tore it to pieces. 6. The man watched carefully for the right moment, jumped with all his force, and managed to seize the rope. 7. The men carried flags, shouted at the top of their voices, and rushed hither and thither through the town. 8. The little ones, eager to join in the games, pressed forward in large numbers. 9. The girls, wearied with walking and faint for want of food, were glad to rest

THE COMPLEX SENTENCE.

26. Compare these two sentences, "*I rose* **at daybreak,**" and "*I rose* **when day dawned.**" They express precisely the same idea but in different form.

In the first the predicate is modified by an *adverbial phrase—at daybreak.* In the second the predicate is modified by a group of words, which we recognise as a *clause,* since it contains a subject (*day*) and a predicate (*dawned*).

The second sentence, then, consists of two clauses, but they are not *co-ordinate* or equal in rank. The first (*I rose*) makes the chief statement, and is called the **principal clause.** The second (*when day dawned*) is a mere adjunct of the predicate *rose*, telling *when*, and could not stand alone. It is therefore called a **dependent clause.** The two clauses together make a **complex sentence. A complex sentence consists of a principal clause and one or more dependent clauses.** Dependent clauses may be *noun clauses*, or *adjective clauses*, or *adverbial clauses*, according to the work they do in the sentence.

27. A dependent clause is generally joined to the principal clause by means of a connecting word (or words), which may be termed the **connective.** Common connectives for complex sentences are: (*a*) conjunctions, *because, if, lest, though*, etc.; (*b*) relative pronouns, *who, which, that*; (*c*) adverbs, *when, while, since, where, whether, as, how.*

Exercise 45.

Arrange in three columns, (*a*) principal clause, (*b*) connectives, (*c*) dependent clauses:—

1. My father says that this book is mine. 2. I trust his word because he speaks the truth. 3. I wish to know whether I am excused. 4. She walked slowly lest she should fall down. 5. As the rain has now ceased you may go out. 6. While the cat's away the mice will play. 7. You must wait till your father returns. 8. If he is allowed to do so, the boy will come. 9. She went to be for she was feeling tired. 10. Will you close the house after all are gone?

11. However rich we may be, must we not die? 12. As soon as the rain stopped, he left the house. 13. He could not pass, though he tried often. 14. How long is it since I last saw you? 15. Your horse is older than mine (is). 16. I wish to know how the sick man is to-day. 17. Provided you sign your name, I will trust you.

CONJUNCTIONS.

27a. On page 33 we have seen that the co-ordinate clauses in a compound sentence are usually connected by the conjunctions *and*, *or*, *nor*, *but* and *yet*, which are therefore called **co-ordinative conjunctions.**

We now learn in section 27 that the dependent or subordinate clauses in a complex sentence are often joined to the principal subject and predicate by conjunctions. These conjunctions are, therefore, called **subordinative conjunctions.** Some of these are *that*, *because*, *if*, *lest*, *though*, *than*, *unless*.

Thus *that* in the sentence "*I know* that *he said so*" connects the noun clause "*he said so*", with the principal part of the sentence "*I know*". That is therefore a **subordinative** conjunction.

NOUN CLAUSES.

28. A noun clause is a clause doing the work of a noun.

His ingratitude *cut me to the heart* (noun).

That he should be ungrateful *cut me to the heart* (noun clause).

A noun clause, like a noun, may be a *subject*, an *object*, or a *noun complement*.

EXERCISE 46.

(1) Find noun clauses. (2) Tell the use of each:—

1. That gold is yellow needs no proof. 2. The sailors saw that the ship was sinking. 3. My opinion is that this story is false. 4. Do you think that he will come? 5. When he will return is not known. 6. Where he is I cannot tell. 7. I cannot understand why he should suffer so much. 8. I asked how old the boy was. 9. The orders are that we shall sail at dawn. 10. That some mistake had occurred was evident.

INTERROGATIVE AND RELATIVE PRONOUNS.

28a. The **Interrogative** pronouns *who*, (with *whose* and *whom*) *which* and *what*, are used *in asking questions*. Examples. "*Who* is that boy?" *What* are you doing?"

The **Relative** pronouns *who* (with *whose* and *whom*), *which* and *that* are used in connecting clauses, and always relate to some noun or pronoun already used in the sentence. This noun or pronoun is called the **antecedent.** Example. "This is the *boy* who won the prize." The word *boy* is the antecedent and *who* the relative pronoun.

What is also a relative pronoun, but its antecedent is never expressed, e. g., "That is *what* I said."

The relative pronoun in the objective case is often omitted, e. g., "Few and short were the prayers we said." Here the relative pronoun *which* is omitted.

ADJECTIVE CLAUSES

29. An adjective clause is a clause doing the work of an adjective.

A **courageous** *man will not desert his friends* (adjective).

A man **of courage** *will not desert his friends* (adjective phrase).

A man **who has courage** *will not desert his friends* (adjective clause).

A dependent clause that describes a noun is an adjective clause. It may be attached to the subject as in the sentence above; or to the object, as, *Study the lessons* **which the teacher assigns;** or to the noun predicate, as, *You are a friend* **in whom I trust.**

EXERCISE 47.

(1) Point out (*a*) principal clauses, (*b*) adjective clauses and the nouns they belong to. (2) Point out connectives, and say what they are:—

1. The man whom I met to-day was an old friend. 2. The town where the robbery occurred was Napanee. 3. The time when it happened was about six o'clock. 4. The officer selected veterans whose courage had been tested. 5. I know a bank whereon the wild thyme grows. 6. The place where they live is a long way off.

Exercise 48.

Who is used for *persons*, **which** for *inferior animals* and *things*, **that** for *all*. (*a*) Insert *who*, *which*, or *that* in these sentences. (*b*) Point out the adjective clauses and the antecedents:—

1. We met the boatman ..... took us across the river. 2. This is the house .... Jack built. 3. The dogs .... are in the kennels belong to my uncle. 4. The book .... you sent is very interesting. 5. Men .... wear their hair long are not always poets. 6. Lord Kitchener .... won the battle of Omdurman, was made governor of the province .... his military genius restored to Egypt. 7. We admire those .... sacrifice themselves for others. 8. The bridge .... we crossed was built by the gentleman .... found the whip .... you dropped.

Exercise 49.

Who is always a subject, **whom** the object of a transitive verb or preposition. Supply **who** or **whom**, and do as before:—

1. The boy .... called is my cousin. 2. The officer about .... I spoke is in town. 3. It was William .... my dog never liked. 4. Is it I .... you want? 5. Those .... do well will be rewarded. 6. I sought out my friends .... received me with great kindness. 7. The person to .... he addressed his remarks did not reply. 8. We saw Mary's children .... we thought very pretty.

Exercise 50.

Make (*a*) complex sentences by putting in relative pronouns; (*b*) simple sentences by changing the second sentence to an adjective phrase :—

1. A man was driving a donkey. It was loaded with salt. 2. We found the poor victim. He was dead on the road. 3. Give these coppers to the boy. You will see him standing by the gate. 4. I spoke to the carter. His horse was lame. 5. Where have you put the parcel? It was sent to-day. 6. My friend has gone to live in London. He built yonder house on the hill. 7. The barque went down. A prince was on board. 8. The man is now quite recovered. You befriended him. 9. The bridge across the river has been rebuilt. The river skirts the town. 10. Did you sail by the steamer? It calls at Quebec. 11. There are the trees. Their leaves have fallen. 12. This is the malt. It lay in the house. Jack built the house. 13. The men have fled. The ox was stolen by them.

ADVERBIAL CLAUSES.

30. Clauses doing the work of adverbs are called **adverbial clauses.** Adverbial clauses, like adverbs or adverbial phrases, may tell :—

(*a*) **Time**—*Come* **when you are ready.**

(*b*) **Place**—*I left it* **where I found it.**

(*c*) **Manner**—*I cannot work now* **as I used to work.**

(*d*) **Reason**—*She could not come* **because she was ill.**

(*e*) **Condition**—*I will buy the book* **if you pay half.**

EXERCISE 51.

Find adverbial clauses, and tell their use. Point out connectives :—

1. The tree lay where it fell. 2. I consent because you wish it. 3. When I return I shall settle in Montreal. 4. Whither I go ye cannot come. 5. Be silent that you may hear. 6. When the Queen arrived a salute was fired. 7. Many years have passed since I last saw you. 8. Take care lest you fall. 9. I was afraid that he would not recover. 10. If he tries hard he will succeed. 11. I will not trust you unless you sign your name. 12. Provided you sign your name I will trust you.

31. Complex sentences do not make two or more separate independent statements as compound sentences do. A complex sentence makes only *one complete statement*, and is really a form of the simple sentence. The dependent clause is merely a *part of speech* that has taken the form of a sentence, but is simply doing the work of a noun, adjective, or adverb.

In the analysis of a complex sentence : (1) First analyse the complex sentence as a whole, being careful to see that all the parts are in. (2) Give the particular analysis of each dependent clause.

1. *My father wished that this tree should be cut down.*

2. *The castle where he was born lies in ruins.*

3. *We will adopt this plan since you recommend it.*

FORM FOR THE ANALYSIS OF COMPOUND AND COMPLEX SENTENCES.

No.	Sentence.	Kind.	Relation.	Conn.	Subject.	Attr. Adjuncts of Subject.	Predicate.	Object.	Attr. Adjuncts of Object.	Adjuncts of Predicate.
1	My father .... cut down	complex			Father	my	wished	that this.. cut down		
a	That this tree ... cut down	noun clause	obj. of *wished*	that	tree	this	should be cut			down
2	The castle.... ruins	complex			castle	1. the 2. where ... born	lies			in ruins
a	Where he was born	adj. clause	qual. *castle*	where	he		was born			where
3	We will... recommend it	complex			We		will adopt	plan	this	since ... recommend it
a	Since you recommend it	adv. clause	mod. *will adopt*	since	you		recommend	it		

EXERCISE 52.

Give the general analysis of :—

1. When May comes the apple trees will blossom. 2. Speak clearly if you speak at all. 3. All that glitters is not gold. 4. They who touch pitch will be defiled. 5. As he approached the village, Rip met a number of people. 6. My heart leaps up when I behold a rainbow in the sky. 7. We have not heard how the affair ended. 8. I know a bank whereon the wild thyme grows. 9. Why he should suffer so much is beyond my conception. 10. The traveller noticed the light smoke curling up from a village whose shining roofs gleamed among the trees. 11. This is the man of whom I am speaking. 12. Except ye repent, ye shall likewise perish. 13. I fear that he will not succeed. 14. I thrice presented him a kingly crown, which thrice he did refuse. 15. It was an autumn day when the grapes were ripe.

STRUCTURE OF SENTENCES (Review).

32. The parts that make up a sentence are : (1) **subject,** (2) **predicate,** (3) **object** or **complement.** These are the *backbone* of the sentence. But a sentence has *limbs* as well. The limbs are (4) **attributive adjuncts,** and (5) **adverbial adjuncts.**

33. The *subject* or *object* must be **a name** or **words that do naming work.** These are (1) *nouns,* (2) *pronouns,* (3) *noun clauses.*

Complements may be (1) nouns or words that do the work of nouns, (2) adjectives or adjective phrases. These are called **predicate nouns or predicate adjectives.**

34. The *predicate* must be a *verb* or a *verb-form*—that is, *a verb with auxiliaries.*

35. *Attributive adjuncts* are adjectives or words that do the work of adjectives. They are (1) *adjectives,* (2) *adjective phrases,* (3) *adjective clauses,* (4) *nouns in the possessive case,* (5) *nouns in apposition.*

Attributive adjuncts go with *simple subjects, simple objects,* or *simple noun complements to make* **complete subjects, complete objects,** and **complete noun complements.**

36. *Adverbial adjuncts* are adverbs or words that do the work of adverbs. They are (1) *adverbs,* (2) *adverbial phrases,* (3) *adverbial clauses.* They go most frequently with the *simple predicate* to make a **complete predicate.** They are also attached to *adjectives* or *other adverbs.*

37. Sentences may be **simple, compound,** or **complex.**

A simple sentence consists of a *single* statement, question, command, or exclamation.

A compound sentence consists of two or more *independent co-ordinate clauses.*

A complex sentence consists of a *principal clause* + *one or more dependent clauses.*

A clause may have all the parts that form a sentence. It must have *subject* and *predicate.*

CAPITAL LETTERS AND PUNCTUATION MARKS.

38. Capital Letters and Marks of Punctuation.

I. A capital letter is used to begin :—

1. The first word of every sentence.

2. Proper nouns and most words derived from proper nouns.

3. The first word of a direct quotation.

4. The pronoun *I* and the interjection *O*.

5. Names of days, months, holidays and festivals.

6. Titles of persons, books, pictures, poems, papers, magazines, events of history, etc.

7. Names applied to the Deity.

8. The first word of a line of poetry.

II. A period is used to close :—

1. Every sentence that is a statement or command.

2. An abbreviation or an initial.

III. A question mark follows every direct question.

IV. An exclamation mark is used after every expression of sudden, strong feeling. It is generally used to close the exclamation form of sentences.

V. A comma or commas should be used to mark off :—

1. Similar words or expressions used in a series, unless the connecting words are expressed.

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2. The name of a person or thing addressed.

3. A word or words in apposition.

4. The words *Yes* and *No* used in replies.

5. A direct quotation, and words that break a quotation.

6. In general, to break up a sentence into parts so that its meaning may be clear to the reader.

VI. An apostrophe is used to indicate :—

1. Possession.

2. The omission of letters in contractions.

VII. Quotation marks are used to enclose :—

1. Every direct quotation.

2. Each part of a broken quotation.

SOME EXERCISES IN COMPOSITION.

39. Some cautions in writing compositions.

(1) Write short sentences, and use plenty of periods.

(2) Vary the *form* of sentences, using sometimes simple, sometimes complex, and sometimes compound sentences. A *complex* or *compound* sentence is not necessarily a *long* sentence.

(3) Know exactly what you are going to say in each sentence before you write the first word of it.

(4) Punctuate your sentences, paying particular attention at this stage to the comma. The safest guide for the correct use of the comma is (1) to read the sentence aloud several times, (2) then to mark off by a *comma single words* or *groups of words*, where a **distinct pause** of the voice is necessary.

40. The Paragraph.—*The Paragraph is a well-arranged group of connected sentences treating of one part of a subject.* A new paragraph is marked by an indentation in the margin to the left.

The paragraph treats of **one** part of a subject; it must have **unity.** The opening sentence introduces the *topic* of the paragraph, and is called the **topic sentence.**

"*In the days of good King Arthur there lived in Cornwall a lad named* **Jack.**" (Topic sentence introducing the story of Jack the Giant-killer.)

"*The* **Union Jack** *is the national banner of the United Kingdom of Great Britain and Ireland.*" (Topic sentence introducing "The Flag.")

Notice how, for the sake of emphasis, the word or words *naming the topic* may come **last** or **first.**

EXERCISE 53.

Write topic sentences introducing paragraphs on :—

1. Little Red Riding-Hood. 2. Cinderella. 3. The Crusades. 4. Gibraltar. 5. Coral Islands. 6. Coal. 7. Steam.

41. The *sentences* of a paragraph should follow one another in good order, and should be connected by **words of reference.** Some words and means of reference are :—

(*a*) **Introductory Words and Phrases.**—The connection between sentences is often marked by some word or phrase which, in introducing a new sentence, links the thought to something that has already been told, *e.g., but, now, then, so, thus, if so, upon this, at last, for this reason, at the time appointed, on the contrary, once more,* etc.

(*b*) **Pronouns :—**

(1) *Personal Pronouns.*

(2) *Demonstratives*—that is, *words that point out and answer the question* **which**; for example, *this, that, the former, the latter, the first, the second, the same.*

(*c*) **Repetition of the literal words.**—Sometimes we make reference emphatic by repeating the words themselves instead of substituting a personal or demonstrative pronoun ; for example, "*There never was such a goose. Bob said he didn't believe there ever was* **such a goose** (one like it)."

A Paragraph.

"*I have always preferred cheerfulness to mirth.* **The latter** *I consider as an act,* **the former** *as a habit of the mind.* **Mirth** *is short and transient.* **Cheerfulness, on the contrary,** *is fixed and permanent.*

The topic is the superiority of cheerfulness over mirth. The topic sentence expresses this notion. Words in heavy type are words of reference. *What are they? What do they do?*

EXERCISE 54.

Write a paragraph on each of these topic sentences :—

1. Every village, town or city has its **post office.** 2. The clouds are dark but right behind **them** shines the blaze. 3. I'm to be **Queen of the May.** 4. It is the **Indian Summer.** 5. It is easier to **think** brave deeds than to **do** them. 6. They serve **God** well who serve His **creatures.**

LETTERS.

42. The heading and date :—

These are written at the top of the paper at the right-hand side. They may occupy two or more separate lines :—

40 Frederick Street,
Toronto,
May 16, 1903.

Maple Lodge, Valleyfield,
July 15, 1903.

43. On a separate line towards the left of the page we *address the person* to whom the letter is written, the mode of **salutation** varying according to the relations existing between him and the writer.

(1) Near relatives, "*My dear Mother*," "*My dear Cousin.*"

(2) Intimate friends, "*My dear Kate*," "*My dear Bob.*"

(3) Less familiar acquaintances, "*My dear Sir*," "*Dear Mr. Brown*," "*Dear Miss Jones.*"

(4) Ordinary business letters, "*Dear Sir*," "*Dear Madam.*"

(5) Strictly formal or official correspondence, "*Sir*," "*Madam.*"

44. At the end of the letter comes the **subscription**, written towards the right of the page, and varying in its terms as before.

(1) *I remain,*
My dear Mother,
Your affectionate son,
James Morton.

(2) *I remain,*
My dear Kate,
Your loving friend,
Sarah Harper.

(3) *Very sincerely yours,*
Walter White.

(4) *Yours respectfully,*
John Black.

(5) *I have the honour to be, Sir,*
Your obedient servant,
William Roe.

45. In business and more or less formal correspondence *the name and address of the person to whom the letter is sent* are written, sometimes at the beginning, sometimes at the end of the letter, in either case towards the left.

SPECIMEN LETTER.

(Application for the post of Junior Clerk.)

128 Hill Street, Montreal,
Jan. 20, 1903.

Messrs. Thompson & Robertson,
Temple Building.

Gentlemen,

I beg leave to make application for the post of Junior Clerk in your Accountant's Department.

I am fourteen years of age, and have passed through all the grades of the Public Schools.

Mr. G. W. Smith, Principal of Minto School, has kindly promised to answer any inquiries respecting my character and attainments.

I shall be glad to wait upon you at any time that may suit your convenience.

Yours respectfully,

Arthur Kingston.

Why is this letter, though short, written in four paragraphs?

46. Some suitable subjects for letters:—

1. A letter from Thompson & Robertson to Mr. G. W. Smith, making inquiries about Arthur Kingston's conduct, scholarship, health and family respectability.

2. An order for the following goods to a hardware merchant :—

One dozen knives and forks with balance handles, steel to be of best quality, and handles well finished. One carving knife and fork. Two doz. brass stair rods. One garden hose 30 yards Goods to be forwarded by express and cheque to be sent in payment on receipt of invoice.

3. Letter acknowledging receipt of cheque for above, and enclosing receipted invoice. Make out receipted invoice. Make out cheque.

4. Letter applying to a local firm for a situation which you have seen advertised. Give an account of your schooling, reasons for making application, and what you expect to have to do. Write the advertisement.

5. A note asking your late master for a testimonial as to character.

6. An order for books. Invoice of same.

7. A letter thanking a relative for a birthday or Christmas present.

8. A letter, in answer to an advertisement in "Evening Sun" of March 20th, making inquiries about a bicycle for sale.

47. Rule spaces about four inches by three inches, and direct envelopes to the following persons or firms :—

1. Arthur Smith, Esq., The Lodge, Hull, Que.

2. Rev. J. H. Gibbon, B.A., The Rectory, Spark Street, Ottawa.

3. Alderman J. Bayley, J.P., 160 St. Denis St., Montreal.

4. Dr. Westwood, 259 Sherbrooke Street, Montreal.

5. The Editor, "Weekly Star," Young Street, Halifax.

6. Messrs. Aird Brothers, Princess Mills, Winnipeg.

7. Messrs. Heywood & Co., 97 High Street, London, Ont.

8. J. H. Yoxall, Esq., M.P., The House of Commons, Ottawa.

9. Messrs. Macmillan & Co., Ltd., Publishers, St. Martin's Street, London, W.C., England.

NARRATIVE COMPOSITION.

THE HEROINE OF CASTLE DANGEROUS.

Foremost among the heroines of New France stands Madeleine Verchères, the daughter of a seignior, living about twenty miles from Montreal, on the south side of the St. Lawrence. His seigniory was directly in the way of the Iroquois, and, subject as it was to constant attack, it was the "Castle Dangerous" of Canada. This seigniory, like the others, was a large tract of land, partially cleared, on which lived the seignior and his tenant farmers. For protection they all resided in a fort with four bastions, and a large strong blockhouse, which was connected with it by a covered portage. In this blockhouse the women might take refuge, while the

men in the fort defended them, or in case of their being driven from the latter, the blockhouse would serve as a place of refuge for all.

One sunny morning late in October of 1692, as the farmers were going, by land or by boat, to the open patches either to clear new fields or to break up the soil with their rude ploughs, the fair young daughter of Seignior Verchères, a little maid of fourteen years, came out of the gate of the fort. Accompanied by a servant, she proceeded to the landing-place by the river. She was expecting a visitor. As the report of a gun in the distance arrested their attention, she sent Laviolette to a neighbouring hillock to reconnoitre. In a few minutes he came running down the slope crying out, "Run, Mademoiselle! The Iroquois! The Iroquois!" Turning round, she saw some fifty of the dreaded foe not many yards off. Offering up a hurried prayer, she fled to the fort. The Iroquois hoped to take her alive, but seeing that she was too fleet for them, they began to fire. Happily, however, their bullets failed to take effect. As soon as she was within hailing distance of the fort, she bravely began to cry out, "Aux armes! Aux armes!" On reaching the gate, she closed it against the advancing foe.

The inmates were paralysed with fear. They were a small company consisting of but two soldiers, a serving man, an old man of eighty, two boys, and a number of women and children, with a girl of fourteen as commandant. Throwing off her bonnet, Madeleine put on a hat, and, taking a gun, said to her two brothers—Louis, a boy of twelve, and Alexander, a little fellow of ten—"Let us fight to the death; we are fighting for our country and our religion! Remember that our father has taught us that gentlemen are born to shed their blood for the service of God and the king!" Inspired by her words and dauntless bearing, the three men went by her command to the blockhouse; and Madeleine with

her two manly young brothers and the old man took up positions on the bastions. Every few minutes the words "All's well!" were passed from fort to block-house. As soon as darkness fell, the Indians held a council of war. During their consultations, the cry "All's well!" was carried to their ears. So often and so regularly was the cry repeated that they imagined the fort full of watchful soldiers and had not courage enough to try and enter it.

For a week the siege continued. During that time Madeleine took but hasty meals, and, like the brave little warrior she was, contented herself with brief little naps at a table, pillowing her head on her arms folded on her gun, so as to be ready for action on the shortest notice. Her two young brothers emulated her in all things and never once faltered or showed signs of fear. On the seventh day, about one o'clock in the morning, the boy Alexander heard voices and the splashing of paddles on the river. Madeleine cried out, "Who are you?" and the glad news was carried to her ears, "We are Frenchmen. It is Lieutenant de la Monnerie who brings you help." Madeleine, overjoyed by the good tidings, rushed down from the bastion and opened the gates to meet her countrymen. On seeing the Lieutenant, she saluted him with the dignity of a soldier, and said, "Monsieur, I surrender to you my arms." The gallant La Monnerie smilingly replied, "Mademoiselle, they are in good hands."

It transpired that a few of the labourers in the fields had contrived to escape the foe and had carried to Montreal the sad news of the massacre, and of the weak state of Seigniory Verchères. The Governor had at once despatched the Lieutenant with forty men to the scene of conflict.

(Adapted and abridged from Machar's "Stories of New France.")

1. Narration is the art of telling a story. A story naturally falls into three parts, (*a*) the introduction; (*b*) the body, which contains the main details complicating the interest and leading up to it; (*c*) the conclusion, which is the culminating point.

2. The introduction. The introduction of a short story will tell, usually in the first paragraph or paragraphs, something about the principal character or characters, where and when the story happened. Examine the first paragraph of this story. It introduces the heroine and describes the seigniory which was the scene of the story. Was this introduction necessary and does it serve its purpose? Always make the beginning of your story interesting when you can, by having some good thing to start off with.

3. The body of the story. The details should follow, point by point, in *order of their occurrence, order of time.* This gives *orderly sequence* to the incidents. Each incident should spring out of that which precedes. This gives *coherence* to the details. *Think your story clear through before beginning to write.* Tell in order and coherently the incidents that will make the end of the story telling, and never go back to narrative after the culminating point has been reached.

4. Note the details of this story as told in the second and third paragraphs. Could any details here given be left out? Is there a sufficient orderly and coherent development? Is the story told concisely? What striking elements of interest are there? Does

the story increase in interest as it goes on? Does it lead up to a climax of interest in the fourth paragraph? What is the climax? Is it a good conclusion?

Note that the fifth paragraph is not part of the story, but a postscript of explanation by the author.

5. Write in three paragraphs the story of "The Heroine of Castle Dangerous." (*a*) Castle Dangerous, its fort and blockhouse. Madeleine Verchères, aged fourteen, left in charge. (*b*) Walks to the river to meet expected visitors. Warned of coming of Indians. Gains the fort shouting "Aux armes!" Inmates stupefied with fear. Takes command, inspires her brothers and others with her spirit. Holds fort for a week. Sleeps but little and with gun in her arms. (*c*) Word taken to Montreal by labourers who had escaped the massacre. Voices and splashing of paddles heard. The rescue.

THE STORY OF DANIEL.

(Daniel vi.)

Draw up an outline of the story in three paragraphs: (*a*) The incidents that lead up to it. (*b*) The story. (*c*) The conclusion. Write the composition.

The key to the story of Daniel is contained in the words (verse 3), "An excellent spirit was in him." Think of the jealous plottings against his life and his sufferings from the unjust decree of the king, and of the night passed in the den of lions.

How would you feel towards one who thus treated you? Then think of his first words to the king in the early morning, "O king, live for ever." Does not this give the keynote of his character that "an excellent spirit was in him"?

CAPTURE OF QUEBEC BY WOLFE.

Write the story in three paragraphs, using the following outline :—

1. Introductory. The location of the city and the difficulty of approach. The long delay, the preparations and night ascent.
2. The battle.
3. The death of Wolfe.

THE STORY OF IPHIGENIA.

Iphigenia was the daughter of King Agamemnon and his wife Clytemnestra. When the Greeks going to Troy were detained by contrary winds at Aulis, they were informed by the seer, Calchas, that, to appease the gods, they must sacrifice Iphigenia, Agamemnon's daughter, to the huntress-goddess Diana. The king-father, who had provoked the anger of the goddess by killing her favourite stag, heard this decree with the greatest horror and indignation; and rather than shed the blood of his daughter, as king and head of the Grecian army, he ordered them to return to their respective homes. But Ulysses and the other generals interfered, and Agamemnon reluctantly consented to immolate his daughter for the common cause of Greece.

Now Iphigenia was at home with her mother, who loved her tenderly. Therefore the Greeks sent for her under pretence of betrothing her to Achilles, the invul-

nerable warrior. Clytemnestra gladly permitted her daughter to leave her home for this purpose, and so Iphigenia came to Aulis. When she saw the preparations for the bloody sacrifice, she implored the forgiveness and protection of her father: but her tears and prayers were unavailing.

Calchas, knife in hand, was about to strike the fatal blow, when Iphigenia suddenly disappeared, and a goat of surpassing size and beauty was found for the sacrifice in her place. Iphigenia's innocence had stirred the compassion of the goddess on whose altar she was about to be sacrificed. She was transported by her to Tauris (the modern Crimea) and there, as priestess, was entrusted with the sacred office of taking care of Diana's temple. After the sacrifice of the goat, the wind suddenly changed and the combined Greek fleet set sail from Aulis to Troy.

(Adapted and abridged from Lemprière's Classical Dictionary.)

1. How is this Greek story like the Biblical stories of Abraham and Isaac (Gen. xxii.) and Jephthah's daughter (Judges xi.)?

2. What was the Trojan war? In what great epic is the story of this war told? Who was at the head of the expedition? Name the two other Greek generals mentioned in the selection and identify the two women. Who was Diana? Calchas?

3. The story has three paragraphs. (*a*) The first tells of the incidents that led up to the sacrifice. What were they? Are they in sequence and coherent? (*b*) The second tells of Iphigenia's past. (*c*) The last gives the resolution of the plot. Write the story in these three paragraphs.

HOW HORATIUS KEPT THE BRIDGE.

(A ROMAN LEGEND.)

1. Lars Porsena of Clusium;
By the nine gods he swore
That the great house of Tarquin
Should suffer wrong no more.
By the nine gods he swore it,
And named a trysting day,
And bade his messengers ride forth,
East and west and south and north,
To summon his array.

2. East and west and south and north
The messengers ride fast,
And tower and town and cottage
Have heard the trumpet's blast.
Shame on the false Etruscan
Who lingers in his home,
When Porsena of Clusium
Is on his march to Rome.

3. And now hath every city
Sent up her tale of men;
The foot are four-score thousand,
The horse are thousands ten.
Before the gates of Sutrium
Is met the great array,
A proud man was Lars Porsena
Upon the trysting day.

4. But by the yellow Tiber
Was tumult and affright:
From all the spacious champaign
To Rome men took their flight.
A mile around the city,
The throng stopped up the ways;
A fearful sight it was to see
Through two long nights and days.

5. Now from the rock Tarpeian,
Could the wan burghers spy
The line of blazing villages
Red in the midnight sky.
The Fathers of the City,
They sat all night and day,
For every hour some horseman came
With tidings of dismay.

6. They held a council meeting
Before the River-Gate;
Short time was there, ye well may guess,
For musing or debate.
Out spake the Consul roundly:
"The bridge must straight go down;
For since Janiculum is lost,
Nought else can save the town."

7. But the Consul's brow was sad,
And the Consul's speech was low,
And darkly looked he at the wall,
And darkly at the foe.
"Their van will be upon us
Before the bridge goes down;
And if they once may win the bridge,
What hope to save the town?"

8. Then out spake brave Horatius,
The Captain of the gate;
"To every man upon this earth
Death cometh soon or late;
And how can man die better
Than facing fearful odds,
For the ashes of his fathers,
And the temples of his gods.

9. And for the tender mother
Who dandled him to rest,
And for the wife that nurses
The baby at her breast,
And for the holy maidens
Who feed the eternal flame,
To save them from false Sextus
That wrought the deed of shame?

10. "Hew down the bridge, Sir Consul,
With all the speed ye may;
I, with two more to help me,
Will hold the foe in play.
In yon strait path a thousand
May well be stopped by three.
Now who will stand on either hand,
And keep the bridge with me?"

11. Then out spake Spurius Lartius;
A Ramnian proud was he;
"Lo! I will stand at thy right hand
And keep the bridge with thee."
And out spake strong Herminius;
Of Titian blood was he:
"I will abide on thy left side,
And keep the bridge with thee."

12. Meanwhile the Tuscan army,
Right glorious to behold,
Came flashing back the noon-tide light,
Rank behind rank, like surges bright
Of a broad sea of gold.
Four hundred trumpets sounded
A peal of warlike glee,
As that great host, with measured tread,
And spears advanced, and ensigns spread,
Rolled slowly towards the bridge's head,
Where stood the dauntless Three.

13. The Three stood calm and silent
And looked upon the foes,
And a great shout of laughter
From all the vanguard rose:
And forth three chiefs came spurring
Before that deep array.
To earth they sprang, their swords they drew,
And lifted high their shields, and flew
To win the narrow way.

14. Stout Lartius hurled down Aunus
Into the stream beneath:
Herminius struck down Seius,
And clove him to the teeth:
At Picus, brave Horatius
Darted one fiery thrust;
And the proud Umbrian's gilded arms
Clashed in the bloody dust.

15. But now no sound of laughter
Was heard among the foes,
A wild and wrathful clamour
From all the vanguard rose.
Six spears' length from the entrance
Halted that deep array.
And for a space no man came forth
To win the narrow way.

16. But hark! the cry is Astur:
And lo! the ranks divide:
And the great Lord of Luna
Comes with his stately stride.
Upon his ample shoulders
Clangs forth the fourfold shield,
And in his hand he shakes the brand
Which none but he can wield.

17. Then whirling up his broadsword
With both hands to the height,
He rushed against Horatius
And smote with all his might.
With shield and blade, Horatius,
Right deftly turned the blow,
The blow, though turned, came yet too nigh;
It missed his helm, but gashed his thigh:
The Tuscans raised a joyful cry
To see the red blood flow.

18. He reeled, and on Herminius
He leaned one breathing-space;
Then, like a wild cat mad with wounds,
Sprang right at Astur's face.
Through teeth and skull and helmet
So fierce a thrust he sped,
The good sword stood a hand-breadth out
Behind the Tuscan's head.

19. Then all Etruria's noblest
Felt their hearts sink to see
On the earth the bloody corpses,
In the path the dauntless Three.
Was none who would be foremost
To lead such dire attack,
But those behind cried, "Forward,"
And those before cried, "Back."

20. But meanwhile axe and lever
Have manfully been plied;
And now the bridge hangs tottering
Above the boiling tide.
"Come back, come back, Horatius!"
Loud cried the Fathers all,
"Back, Lartius! back, Herminius!
Back, ere the ruin fall."

21. Back darted Spurius Lartius;
Herminius darted back:
And, as they passed, beneath their feet
They felt the timbers crack.
But when they turned their faces,
And on the further shore
Saw brave Horatius stand alone,
They would have crossed once more.

22. But with a crash like thunder
Fell every loosened beam,
And like a dam the mighty wreck
Lay right athwart the stream.
And a loud shout of triumph
Rose from the walls of Rome,
As to the highest turret-tops
Was splashed the yellow foam.

23. Alone stood brave Horatius,
But constant still in mind;
Thrice thirty thousand foes before,
And the broad flood behind.
But he saw on Palatinus
The white porch of his home;
And he spake to the noble river
That rolls by the towers of Rome.

24. "O Tiber! Father Tiber!
To whom the Romans pray,
A Roman's life, a Roman's arms,
Take thou in charge this day!"
So he spake and speaking sheathed
The good sword by his side,
And with his harness on his back
Plunged headlong in the tide.

25. Never, I swear, did swimmer
In such an evil case,
Struggle through such a raging flood
Safe to the landing-place:
But his limbs were borne up bravely
By the brave heart within,
And our good Father Tiber
Bare bravely up his chin.

26. And now he feels the bottom,
Now on dry earth he stands:
And round him throng the Fathers
To press his gory hands;
And now with shouts and clapping,
And noise of weeping loud,
He enters through the River-Gate,
Borne by the joyous crowd.

27. And in the nights of winter,
When the cold north winds blow,
And the loud howling of the wolves
Is heard amidst the snow;
When the oldest cask is opened,
And the largest lamp is lit;
When the chestnuts glow in the embers,
And the kid turns on the spit;
With weeping and with laughter
Still is the story told,
How well Horatius kept the bridge
In the brave days of old.

(Abridged from Macaulay's "Lays of Ancient Rome.")

1. Tarquin the Proud, the last king of Rome, was a tyrant. His son, Sextus, was a depraved and vicious man. His many deeds of shame, violence

and barbarity, together with the unpopularity and oppression of his father, so irritated the Roman populace that they expelled the Tarquins from Rome for ever. The republican or *consular* government was then established. Porsena, king of Etruria, declared war against Rome for the purpose of re-establishing Tarquin on the throne. Clusium was the chief city of Etruria. Etrurian, Etruscan and Tuscan in the poem are synonymous terms.

The poem may be grouped in twelve scenes.

2. The trysting day, stanzas 1–3. Explain *great house of Tarquin, trysting day, tale of men.*

3. *The scene at Rome. The dilemma.* What is the Tiber? Explain *yellow.* The Tiber still merits this epithet.

Champaign is the Campagna or level plain that surrounds Rome. The Tarpeian rock is a precipitous rock on the Capitol down which condemned malefactors were thrown. It was so named after the traitress Tarpeia who was buried there. Tell the tale of Tarpeia.

The fathers are the senators, members of the senate, Rome's chief deliberative body.

The Consuls are two in number, elected. They are the chief executive officers and in command of the army. Rome was built on seven hills. One of these, Janiculum, was a fortified citadel, on the opposite side of the Tiber, joined to the city by a bridge. The Capitol or Tarpeian rock and Palatinus (see stanza 23, are two other hills mentioned in the poem.

Get a clear picture of the four incidents described in these stanzas: (1) The champaign. (2) The Tarpeian rock. (3) The Fathers in Council. (4) The Consul's words. What was his dilemma?

4. *The dauntless Three*, stanzas 8–11.

What word would best describe Horatius? For what was he ready to fight?

The *holy maidens* are the vestal virgins, priestesses of Vesta, who had charge of the sacred fire which could be extinguished only under pain of great calamity to the state. They were vowed to celibacy. How does that add force to the last two lines of stanza 9.

Rammian and *Titian* were two of the three old families or tribes instituted by Romulus, the founder of Rome.

Notice the *emphasis* given by *repetition* in "keep the bridge," "in the narrow way," etc.

5. *The approach of the Tuscan army*, stanza 12. Notice how well the "pomp of war" is described in this stanza. Compare it with the first stanza of the "Destruction of Sennacherib."

Note the strong contrasting effect of the last line.

6. *The first fight*, stanzas 13 and 14. Single combat was the feature of battles in the heroic days. The Trojan War described in Homer's Iliad is chiefly a succession of single combats. Compare the early English ballad of Chevy Chase.

7. *The halt*, stanza 15. Contrast this stanza with the alacrity in stanza 13.

8. *Horatius and Astur*, stanzas 16–18. The graphic description of this heroic encounter can scarcely be surpassed. Note the expectancy of the "ranks" when the "cry is Astur," the warrior's "stately stride" and gigantic strength, the impetuous attack, the irresistible blow half turned, half received, the shout of triumph, the reeling of Horatius, his recovery, and the fatal sword-thrust delivered with the ferocity of a wild cat mad with wounds.

9. *The effect of Astur's death*, stanza 19.

10. *The fall of the bridge*, stanzas 20–22. The spirited lines of these three stanzas will well repay study. Note how detail rapidly follows detail, complicating the interest and leading up to the climax which is that sublime central figure described in the first two lines of stanza 23.

11. *Horatius alone. His prayer*, stanzas 23 and 24. The interest is fully sustained. Note the little touch in lines 5 and 6 which carries us back to stanzas 8 and 9.

12. *The swim across. The triumphal reception*, stanzas 25 and 26. The prayer is answered. Good Father Tiber bears up the chin of his heroic son. Note in stanza 26 how incident follows incident in rapid succession.

13. The conclusion. Stanza 27 is a fitting conclusion. Note the details that make up the home picture of comfort and security so well adapted for a good story-hour, and contrasting so admirably with the hardships and dangers of the story itself.

14. Imagine that you were one of the witnesses of this deed of heroism from the near side of the

Tiber, and are telling the story in the surroundings described in the last stanza. Write the story of your imagined experience. Tell what you saw and how you felt as Horatius set out, as the conflict rose and fell, and as he struggled back over the river.

COLUMBUS.

Behind him lay the gray Azores,
  Behind the Gates of Hercules;
Before him not the ghost of shores,
  Before him only shoreless seas.
The good mate said: "Now must we pray,
  For lo! the very stars are gone.
Brave Admiral, speak, what shall I say?"
  "Why, say, 'Sail on! sail on! and on!'"

"My men grow mutinous day by day;
  My men grow ghastly wan and weak."
The stout mate thought of home; a spray
  Of salt wave washed his swarthy cheek.
"What shall I say, brave Admiral, say
  If we sight naught but seas at dawn?"
"Why, you shall say at break of day,
  'Sail on! sail on! sail on! and on!'"

They sailed and sailed, as winds might blow,
  Until at last the blanched mate said:
"Why, now not even God would know
  Should I and all my men fall dead.
These very winds forget their way,
  For God from these dread seas is gone.
Now speak, brave Admiral, speak and say"—
  He said, "Sail on! sail on! and on!"

They sailed. They sailed. Then spake the mate:
"This mad sea shows his teeth to-night.
He curls his lip, he lies in wait,
With lifted teeth, as if to bite!
Brave Admiral, say but one good word:
What shall we do when hope is gone?"
The words leapt like a leaping sword:
"Sail on! sail on! sail on! and on!"

Then, pale and worn, he kept his deck,
And peered through darkness. Ah, that night
Of all dark nights! And then a speck—
A light! A light! A light! A light!
It grew, a starlit flag unfurled!
It grew to be Time's burst of dawn.
He gained a world; he gave that world
Its grandest lesson: "On! sail on!"

JOAQUIN MILLER

When Columbus had sailed for thirty days, having seen no object but the sea and the sky, the fears of his companions revived with additional force; impatience, rage and despair appeared in every countenance. All sense of subordination was lost. The officers, who had hitherto concurred with Columbus in opinion, and supported his authority, now took part with the private men; they assembled tumultuously on the deck, expostulated with their commander, mingled threats with their expostulations, and required him instantly to tack about and return to Europe. Columbus saw that it was vain to think of employing either gentle or severe measures to quell a mutiny so general and so violent. He promised solemnly that he would comply with their request, provided they would accompany him and obey his command for three days longer; and if, during that time, land were not discovered he would then abandon the enterprise and direct his course towards Spain.

Columbus did not hazard much in confining himself to so short a time, for the signs of land were now so numerous and promising that he deemed them infallible. About two hours before midnight, Columbus, standing on the forecastle, observed a light at a distance, and pointed it out to a page of the queen's wardrobe. A little after midnight the joyful sound of "Land! Land!" was heard from the Pinta, which always kept ahead of the other ships (the Santa Maria and the Nina). As soon as morning dawned, all doubts and fears were dispelled. From every ship an island (San Salvador, one of the West Indies) was seen about two leagues to the north, whose flat and verdant fields, well stored with wood, and watered by many rivulets, presented the aspect of a delightful country. The crew of the Pinta instantly began the TE DEUM as a hymn of thanksgiving to GOD, and were joined by those of the other ships with tears of joy and transports of congratulation. They threw themselves at the feet of Columbus with feelings of self-condemnation, mingled with reverence. They implored him to pardon their ignorance, incredulity and insolence. They now pronounced the man whom they had so lately reviled and threatened, to be a person inspired by Heaven with sagacity and fortitude more than human, in order to accomplish a design so far above the ideas and conception of all former ages.

(Adapted and abridged from Robertson's "History of America.")

1. Where had Columbus come from? Where was he going? Why? Look on the map for the Azores islands, the strait of Gibraltar and the West Indies. One of the old Greek myths tells how Hercules sailed from Greece out through the strait of Gibraltar, and how he piled mighty rocks on each shore and declared that no mortal could pass beyond these columns which were called the *Gates of Hercules.*

What is an Admiral? Who was the Admiral of this voyage? What words and phrases in the last two stanzas describe him? What expression in the poem gives the mode of his life?

What words and phrases tell how the men who were with Columbus felt and acted?

2. Is the prose selection a *narrative?* At what point in the story does the interest open? What are the main incidents told in the extract? Does each of the paragraphs represent one of the main incidents? What is the culminating point of interest in the story? What is the effect of the exclamations in that passage? Is there a good conclusion?

3. Review all that you have learned about Columbus in your study of history. Then write three paragraphs from the following outline: -

(1) The first voyage. Its discouragements, dangers and results.

(2) His other voyages and discoveries.

(3) The reward he received for his great work. Did he receive the reward and recognition which he had earned? Why not? What were the circumstances of his later life and of his death?

Courage, World-finder! Thou hast need!
In fate's unfolding scroll
Dark woes and ingrate wrongs I read,
That wrack the noble soul.
On! On! Creation's secrets probe,
Then drink thy cup of scorn,
And wrapt in fallen Cæsar's robe,
Sleep like that master of the globe,
All glorious—yet forlorn.

L. H. SIGOURNEY.

IRREGULAR COMPARISON OF ADJECTIVES.

POSITIVE	COMPARATIVE	SUPERLATIVE
Bad (or evil)	Worse	Worst
Good	Better	Best
Little	Less	Least
Much	More	Most
Many	More	Most
Late	Later or latter	Latest or last
(Nigh)	Nigher	Nighest or next
Fore	Former	Foremost or first
Old	Older or elder	Oldest or eldest
Far	Farther	Farthest
(Forth)	Further	Furthest

REVIEW.

1. When is a verb in the active voice? In the passive voice? Give examples.

2. What is an auxiliary verb. Name some.

3. What is a sentence? What must every sentence contain? What is the subject? The predicate?

4. Give five forms that the subject of a sentence may take. Give an example of each.

5. Give three forms that the predicate may take and give an example of each.

6. Name four different forms of the sentence and give an example of each.

7. Define simple subject, simple predicate, complete subject and complete predicate.

8. By what four kinds of adjuncts may a simple subject be changed to a complete subject? Give examples.

9. What is a phrase? Give an example.

10. What is an adjective phrase? What are the two uses of the adjective phrase? Give examples.

11. What is an adverbial phrase? What four classes of adverbial phrases are there? Give examples.

12. Give an example: (1) Of an adverbial phrase modifying an adjective and another adverb. (2) Of a phrase that may be both adjective and adverbial. (3) Of an adverbial phrase in which the preposition is omitted. What does such a phrase express? In what case is the noun?

13. Define a noun. Classify nouns. Give examples.

14. Define number. When is a noun singular? Plural?

15. Define gender. When is a noun masculine? Feminine? Neuter? Give examples.

16. Define case. When is a noun in the nominative case? In the possessive case? In the objective case? Decline *man* and *mouse*, singular and plural.

17. Define pronoun. When is a pronoun in the first person? In the second person? In the third person? Decline *I* and *he*.

18. Define verb. When is a verb transitive? Intransitive? In the active voice? In the passive voice? Give examples.

19. Define and classify adjectives. Give examples.

20. When is an adjective in the positive degree? In the comparative? In the superlative? Give examples.

21. Define and classify adverbs. Give examples.

22. When is a sentence compound? What is a clause? Of what does a compound sentence consist? Give examples.

23. When is a sentence complex? Of what does a complex sentence consist? Give examples.

24. What three kinds of dependent clauses are there? Give examples.

25. Into what two classes are conjunctions divided? What is the use of each? Give examples.

26. Name the interrogative pronouns. Give examples of their use.

27. Name the relative pronouns. What is their use? Give examples.

28. What is an antecedent? Give an example.